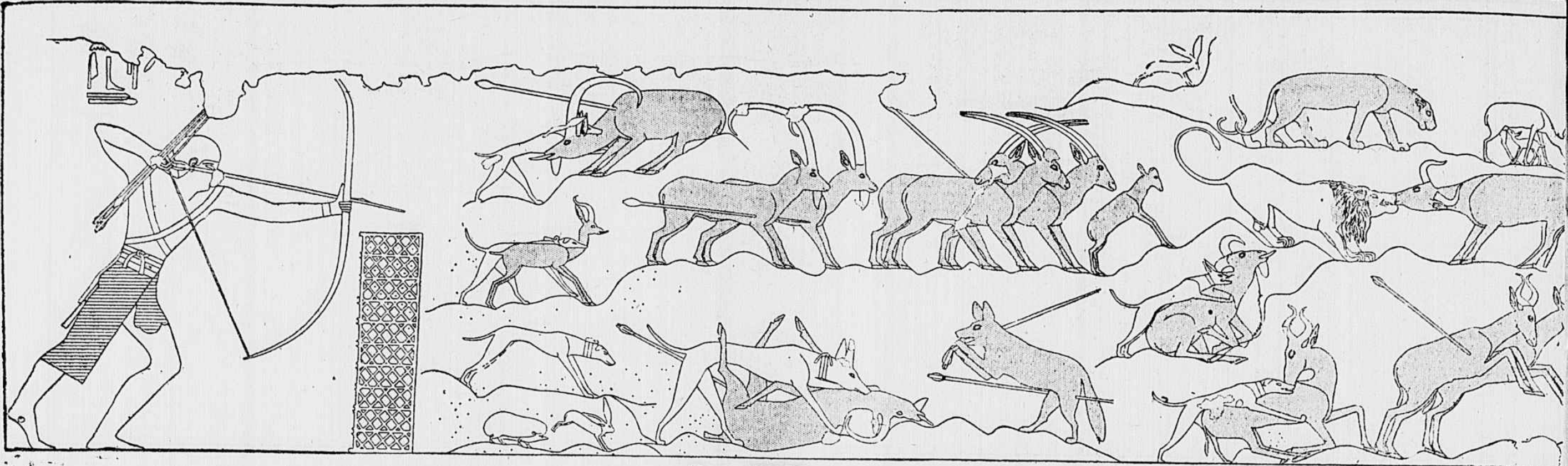


How Prince Senbi Went Hunting Lions and Deer, Showing Arrows Flying, Deer Running, Dogs Jumping, a Lion Attacking a Bull and Other Moving Facts of Natural History



# The Full Story on Buried Temple Walls of the Gay Life, Banquets, Sports, Theatrical and Domestic Affairs of an Ancient Egyptian Spendthrift.

## A ROYAL "HIGH ROLLER"

**P**AINTED on the rock tombs of ancient Cusae, in upper Egypt, archaeology has discovered the whole life story of Prince Senbi, who must have been the most distinguished "high roller" of 4,000 years ago.

The tombs have just been excavated by Professor Aylward M. Blackman, of Worcester College, Oxford, who is associated with the Egypt Exploration Fund. The pictures show with remarkable realism how Prince Senbi hunted, how he feasted on fat bulls, ducks and all the choicest produce of the Nile; how he was entertained by hundreds of singers, dancers, wrestlers, conjurers, magicians and other entertainers—show, in fact, that life was one long round of amusement and "joy riding" for His Highness.

The records show that Senbi lived at a rate of expenditure not approached by any of our modern spendthrifts of Europe or America. The singers and dancers who amused him every evening exceeded in number the whole troupe of New York's Metropolitan Opera House.

Reckoning the cost of entertainers at something like modern rates, he spent \$200,000 a day on this purpose alone.

While he feasted himself upon the choicest produce of the earth, he also entertained in the most sumptuous manner every day five thousand persons, men and women. All of them fed on choice beef, fat ducks, geese and plovers and fine fish. It is estimated that he spent \$50,000 a day on food for his friends and servants.

Whenever a dancer pleased him for an instant he threw her a ruby-studded golden diadem, worth \$200,000 or more, or some trifle like that. Senbi, by the way, ruled on the confines of upper Egypt, not far from the country where most of the gold and precious stones of ancient times came from. He was within five days' journey of the country of the Queen of Sheba, and his ships brought gold from the fabled land of Golconda.

It is curious that these particular pictures should be in tomb chapels, but it is evident that the serious-minded Egyptians frequently gathered here to reflect on the fate of those who had passed to the other world.

Meir, on the west bank of the Nile, is a modern village that stands near the site of ancient Cusae, which was a considerable city during the twelfth dynasty of the Pharaohs, about 4,000 years ago. Cusae was the capital of a "nomarchy" or principality. The most interesting pictures from the tombs, which are reproduced here, deal with the life of one of the nomarchs, Senbi, the son of Ukh-hotep.

One of the most interesting scenes reproduced on this stage shows Prince Senbi out spearing fish and catching birds on the Nile, in company with Meres, his wife. The artist makes Meres remarkably small compared to her august husband, although she must have been held in very high esteem for a lady of that time, as the hieroglyphs repeatedly say.

"On the left side of the scene Senbi, accompanied by his wife Meres, stands in a skiff constructed of reeds, spearing fish," writes Professor Blackman explaining this scene. "This subject is depicted over and over again in tomb-chapels, both of the preceding and contemporary periods, but here it is imbued with a new life. How realistic are the monstrous hippopotami who bow and display their gleaming white tusks at the daring sportsman as he comes skimming over the surface of the water in his frail canoe! Above their haunts in the papyrus-thicket, which occupies the middle of the picture, hovers a cloud of birds who beat the air with their flapping wings, while nearer the water fill dragon-flies and butterflies. The papyrus-reeds are beautifully rendered, swaying gently in the

light breeze or bending beneath the birds who perch upon them.

"In the north end of the thicket a fox, who has clambered up over the yielding rushes and snatched at the head of a fledgling which protruded above its nest, is taking his departure with his prey dangling from his mouth. The other tiny occupant of the nest flaps its wings in terror while the parent-bird, hovering above, utters loud lamentations from outstretched throat over her inability to protect her home and callow brood from this sly and rapacious foe.

"In the continuation of the scene Senbi is engaged in fowling with a throw-stick, which he is just about to discharge at the swarm of birds in front of him. In his left hand are three unfledged nestlings which are probably meant to act as decoys. A duck is represented in the act of falling, having been struck on the neck by the well-aimed boomerang, while a previous catch has been picked up by his wife, who also holds a bunch of lotus-flowers which she had plucked ere the sport began. The lovely little clumps of water-plants below the two canoes particularly deserve notice. The artist has represented them as waving to and fro in the current.

"The inscription above Senbi fishing is as follows: 'Spearing fish by him who is honored by Osiris, Lord of the Western Desert, the Nomarch, the Superintendent of the Priests, Senbi the Justified.' Above the accompanying broken figures of his devoted wife we read: 'Meres, the Possessor of Honor.' The scene of Senbi fowling is described as 'Casting the throw-stick at the water-fowl' by the Nomarch, the Treasurer, the Confidential Friend, Senbi the Justified.' His happy wife is here described as: 'His wife, his Favorite, Meres, Possessor of Honor.'

Another clever picture on this page shows us how Prince Senbi hunted lions, deer and other large wild animals. This time he is without his wife.

"The hunting scene," says Professor Blackman, "well illustrates the naturalism of the artists of Cusae and their ability to express life and motion. In these respects their work far exceeds most of the surviving productions of their contemporaries. How formal and lifeless by comparison seems a similar scene in the famous tomb-chapel of Khnem-hotep II. at Beni Hasan! There the animals look as if they are waiting to be shot at, and as for the lion, he pays not the slightest heed to the arrows that go whistling past him. He is indeed the tamest of wild beasts! The pose of Khnem-hotep, too, drawing his bow is devoid of animation.

"But in this Cusite relief it is all different. Senbi is the keen sportsman, every inch of him. All his muscles are tense and every nerve alert, as he raises himself on the toes of his right foot and bends slightly forward to take aim. The fleeing animals, the hounds racing after them or fixing upon them and pulling them down, are splendidly portrayed. The artist seems to have aimed at emphasizing the difference between the slow gait of the hedgehog and the rapid flight of the hare, who stretches himself to run and kicks up his hind legs, by placing them in close proximity to each other. The lion, who has caught the bull by the muzzle, is a thoroughly ferocious creature, quite unlike the mild Beni Hasan specimen.

"It is a fine piece of realism, for a lion, when he attacks an ox, always does make for his muzzle, that being his most sensitive spot. Thus the poor beast becomes almost paralyzed with pain and fear. A delightful touch is the mother-gazelle, who, amid the flying

arrows and careering beasts, nibbles at a tuft of grass and suckles her doe. The rocky pebble-strewn surface of the high desert where the hunt is taking place is simply but effectively indicated. A pale pink-tuff is the coloring of the rocks and background, while the pebbles are suggested by dark-red spots."

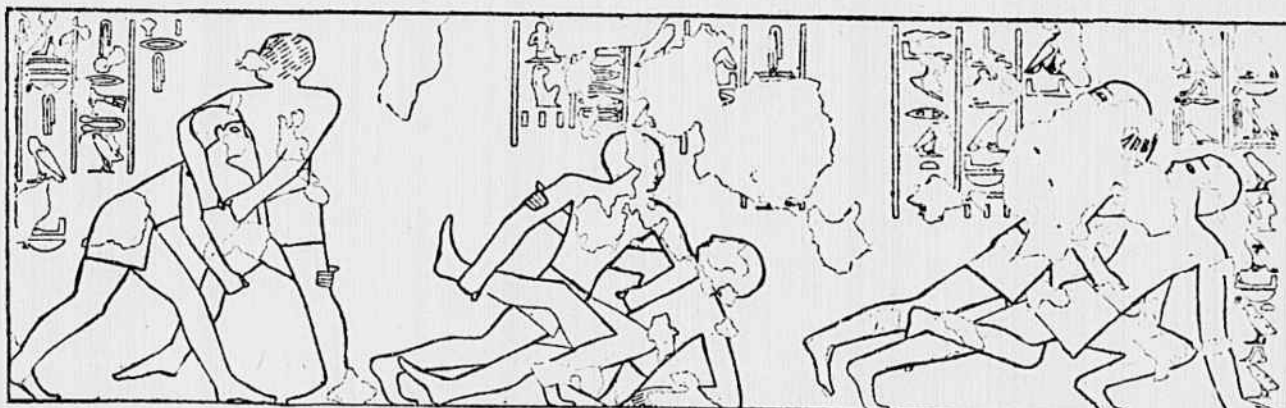
There are some interesting details in the clothes and equipment of Senbi. In his right hand, with which he is also drawing the string of his bow, Senbi holds three spare arrows. He is tightly girt in with a cloth or leather band, twisted several times round his waist and then knotted. He is clad in a scanty kilt that leaves his legs free and unhampered, and wears an appendage, apparently made of the hide of some animal, in shape not unlike a Highlander's sporran.

Another very instructive series of pictures shows various stages in the killing of bulls for a banquet for Senbi.

Above the first two pairs of oxen is the following



Offering a Fine Bird to His Highness.



Fragment of a Long Series, Showing Wrestlers, Dancing Girls and Others Amusing Senbi.

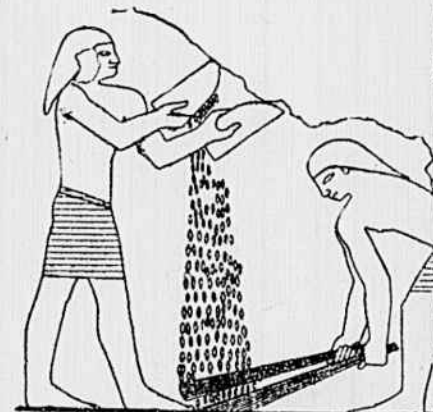
text: "Offering the produce of the choicest of the stalls to the Ka of him who is honored by Osiris, the Nomarch Senbi, Possessor of honor." Next in order come several cows and a calf driven by a herdsman, who wears a kilt of woven straw.

Then we see a bull being lassoed. The fiery animal is full of life, and he snorts and tosses his head in his rage. But struggle though he may, it is all to no purpose. The lasso, skilfully thrown, has him well in its toils, his left leg is securely caught up, and presently down he will fall.

In the next picture the man who grasps the horns of a bull and presses down its head with one foot, while his companion ties its legs, exclaims: "Come, that you may do what is good!" The butcher, who is operating upon the hind leg of the black-and-white victim, remarks to the fellow who holds the limb in question: "That's fine, the way you've stretched it out!" A butcher who has just cut the throat of an ox calls out to his assistant who is tightening the ropes that bind the animal's legs and keep him from struggling: "Let your arm be strong, so that we may offer joints of meat to the Ka of the Honored One, the Nomarch Senbi the Justified."

Hard by a fellow, who is holding down the head of another tied-up ox so that when the butcher comes he may the more easily slit its throat, calls out to him: "I have laid him on his side for you." The slaughtering of the cattle is being done under the eye of the "Superintendent of the inner apartment, Netruhotep."

These pictures are of a funerary character, that is, they are in honor of the "Ka," or soul, of the departed Senbi, but they also illustrate the actual events of his life. Funeral ceremonies were a leading feature



Showing the Method of Winnowing Grain Among the Ancient Egyptians.



Photograph from the Tomb-Chapel Bird He Has Shown



Wild Herdsman Bringing In Choice Cattle and Calves for Prince Senbi's Banquet.

Lassoing and Throwing a Steer Before the Feast, With Written Explanations of the Fea